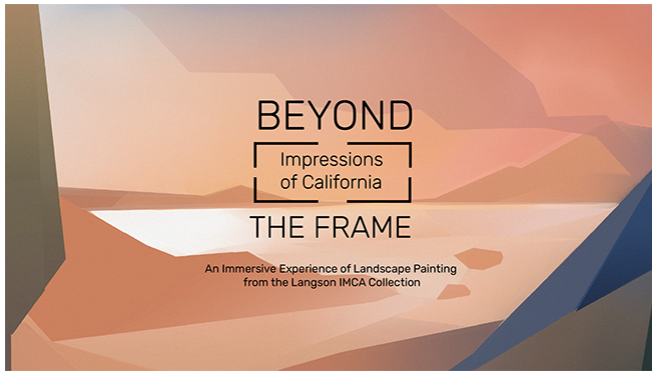


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***Beyond the Frame: Impressions of California* opens October 29, 2022**

With an aim to make its collection more accessible to audiences, Langson IMCA commissioned [design studio Imaginary Places](#) to create a digital installation sharing new insights about California Impressionism. The resulting “work-of-works” is a curated online experience featuring 28 paintings by 25 artists (including *Furnace Creek Wash* by Helen Forbes, pictured above right) that tells varied stories of the depicted landscapes bridging the 19th century to present day. Set in a stylized digital landscape, images of the selected permanent collection works are clustered into virtual galleries that transition from dawn to night. In addition to high resolution digital images, the interactive provides biographical information on each artist and contextual material about the works, including archival sound files and literary texts. Guided by their own curiosity, viewers are invited to reconsider their initial impression of the paintings—what they see and do not see—by looking beyond the frame.

Imaginary Places partners include Juan Diaz Bohorquez, Berlin-based filmmaker and designer; Sherry Huss, entrepreneurial community builder in Northern California; Itamar Kubovy, culture and live events producer in New York City; Stefanie Sobelle, Brooklyn-based critic, editor, writer, professor, and dramaturg originally from Los Angeles; and Josef Szuecs, maker, coder, programmer, engineer, and musician in Northern California.

Experience *Beyond the Frame* at beyondtheframe.imca.uci.edu or drop by the Education Studio at Langson IMCA to explore the exhibition at a dedicated viewing station available to all visitors.

[Learn More](#)



Featured Works: *Violet Vapor Wedge* and *Morning Fog*

In Calthea Vivian's painting *Morning Fog* (above right) there is a strong sense of aerial perspective. Also referred to as atmospheric perspective, aerial perspective is an artistic method of depicting the illusion of depth in a painting by modulating the color of objects as they recede within the picture's plane. In order to portray the effect of atmosphere on an object seen from a great distance, artists adjust the intensity of colors in the distant background of paintings.

In *Morning Fog*, the gradated shades of lavenders, greens, yellows, and blues impart a feeling of shifting light or particles suspended in the air. This image of the morning finds a parallel in the colors of Peter Alexander's *Violet Vapor Wedge* (above left), which captures this same time of day, or perhaps the gloaming. It's as if Alexander cut out a chunk of the same skies that Vivian experienced, preserving them in sculptural form. The chromatic echoes between the Wedge and the painting are uncanny, as are their shared attempt to capture the passage of time.

Langson IMCA is pleased to include *Morning Fog* in its permanent collection.

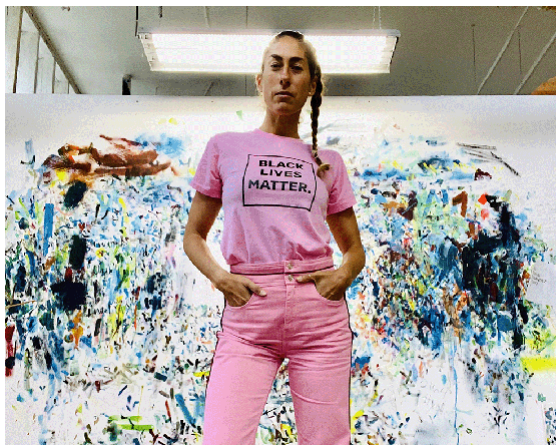


Musings

I've always loved the fluidity of watercolor, those tinted liquids being pushed and pulled across the surface of paper and soaking into its fibers. A similar phenomenon happens at the beach, where ocean tides push water up against the land, some of it soaking in, some of it being pulled back out by the tide. Phil Dike was captivated by both, returning year after year to a summer home on California's central coast to commune with the ocean and reimagine it in his favored medium of watercolor. *Combers (No. 4)* catches the dynamism of that environment, where land meets sea. Its horizon line is placed near the top edge of the painting, which focuses the viewer's attention on the beach—an invitation to look *out* as much as look *down*. His view opens the flatness of the sand and water and reveals the layers of life that sustain the coast as a rich, complex place.

James Nisbet

Chair and Associate Professor of Art History, UCI

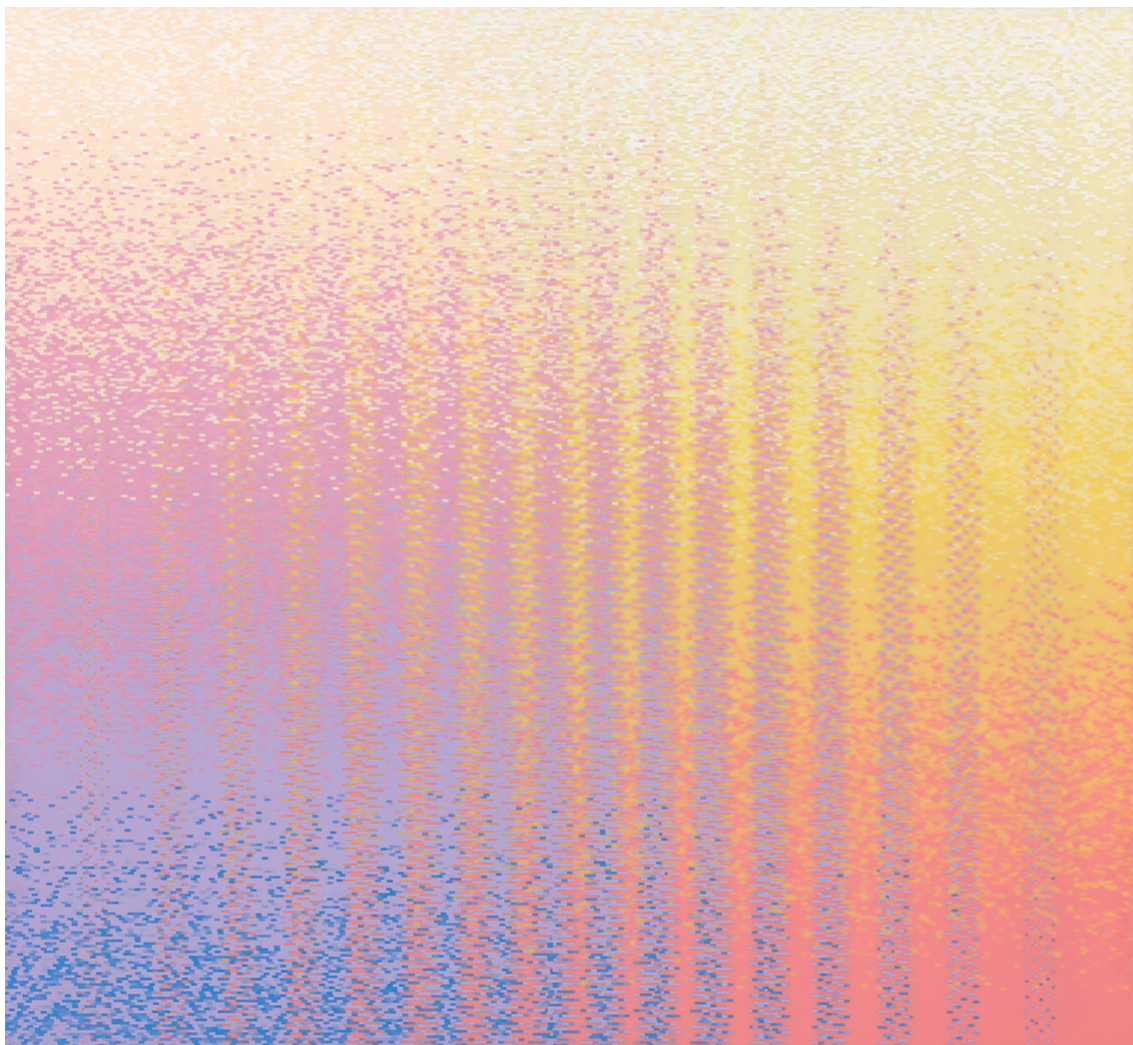


In Conversation: Ana Teresa Fernández and Abigail Lapin Dardashti

Multimedia artist Ana Teresa Fernández discusses her contemporary art practice with Abigail Lapin Dardashti, PhD, professor of art history at UC Irvine, on October 20 at 2 pm. Through performance, film, and painting, Fernández addresses issues of gender, migration, and human rights in her artmaking. Her three artworks in Dissolve include two films, *Siren's Song* (2011) and *Ice Queen*, from the series *La Llorona* (2010 – 11), and the large format painting *On Bodies & Borders 5* (2018). Fernández and Dardashti examine these works and the artist's process for interrogating social issues in art.

This in-person program is free and open to all. Advance registration is kindly requested. Please email imca@uci.edu with questions or requests for accommodations.

Register



Featured Work: *BLUSH/WAVE/HYBRID*

The twilight hues of *BLUSH/WAVE/HYBRID* (2009) shimmer into a wave of light. Eric Zammitt sets color in motion by constructing thousands of pieces of acrylic plastic and fusing them in woven, textile-like mosaic patterns. He gives color agency and pursues its logic and rhythm through his craft as an artist and carpenter. Zammitt's work is analog and does not use digitally generated technology. Instead, the small acrylic shapes are

laminated and undergo rigorous reassembly through layering and slicing. Sealed with wet sanding and a final polish, the forms disappear into a larger whole.

In the late 19th and early 20th centuries, California Impressionists were known for their distinctive incorporation of golden light in paintings. Zammitt's practice is a continuum of this exploration of light and space. He extends this creative legacy by constructing a composition that appears to withhold and release light. For *BLUSH/WAVE/HYBRID*, light reflects into the gallery giving it a shapeshifting quality transcending its solid form. His process is whimsical. The artist looks for a pattern that speaks to him, like music, and replicates it thousands of times.

Zammitt considers his creations paintings. However, he leaves room for diverse encounters with the work and urges viewers to rely on their perspectives. In Japanese, my name, Akané, is associated with the deep reds of the sunset, and it doesn't have a satisfying English translation. Alternatively, the scarlet, pink, and magenta depicted in *BLUSH/WAVE/HYBRID* entice a new reading of the shades of ruby that represent my name. *BLUSH/WAVE/HYBRID* summons energy, vibration, light, and space under the rubric of abstraction. "The technique," he explains, "is there to serve an experience (bentleygallery.com)."

Akané Okoshi

'25, PhD (Culture and Theory Program)



Art Inspires: A Poetry Reading Featuring Meg Shevenock and UCI Student Poets

Langson IMCA, UCI Department of English, and UCI English Majors Association are pleased to host poet [Meg Shevenock](#) (above left) and UCI student poets on October 29 at 11 am for a public reading of poems inspired by the exhibition [Echoes of Perception: Peter Alexander and California Impressionism](#).

UCI students will have joined poets [Chiwan Choi](#) (above right) and Meg Shevenock the preceding Saturday on October 22 for an afternoon workshop of looking at and talking about art, writing, and creating original poetry that explores form, color, light, natural phenomena, and sense of place. These elements and ideas fascinated Peter Alexander

and the early modernist painters whose works are on view in *Echoes of Perception*. The public reading takes place in Langson IMCA's interim museum among the artworks in the exhibition.

This in-person, drop-in program is free and open to all. Please email imca@uci.edu with questions or requests for accommodations.



Out and About: Collection Works on Loan

Danger, Curves Ahead (1982) by UCI alumna [Alexis Smith](#) (b. 1949) is one of multiple works by the artist held in Langson IMCA's collection. This work is currently out on loan and can be seen in [Alexis Smith: The American Way](#) at Museum of Contemporary Art San Diego (CA) through January 29, 2023.

“*Alexis Smith: The American Way* is the first retrospective of the California artist in thirty years. Smith's collages combine found texts, images, and objects to underscore and exaggerate how we are shaped by the media and culture that surround us. With her signature sense of humor, Smith turns a keen eye to literature, movies, and pop culture to scrutinize the myth of the American Dream. Themes of self-invention and reinvention are at the center of many of these narratives, whether they concern questions of identity and the roles of women in U.S. society, or criticisms of the pretenses of wealth and class. Situated alongside movements of Conceptual and Pop art and shaped by the Feminist movements of the 1970s, Smith's extensive work in collage provokes critical thought about the reality of contemporary American culture (mcasd.org).”

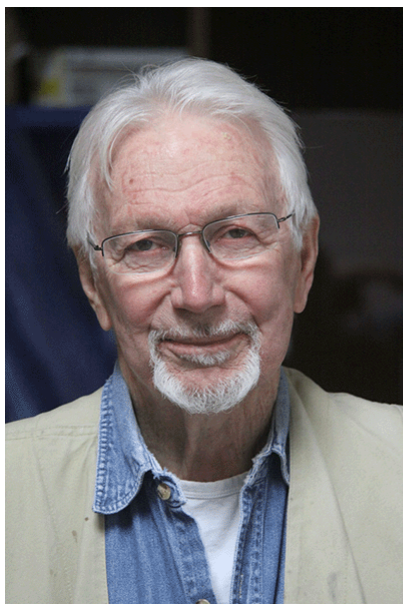


In Conversation: Kenyatta A.C. Hinkle and Bridget R. Cooks, PhD

Join Kenyatta A.C. Hinkle and *Dissolve* curator Bridget R. Cooks, PhD on November 8 at 2 pm for a conversation about the artist's expansive art practice, research process, and the documentary film *Allensworth: A Temple of Black Possibilities* (Dir. J.J. Anderson for HRDWRKER, 2022). Hinkle was inspired by the legacy of Allensworth—California's first town founded by and for African Americans in 1908—to create her collage-based paintings *THEY: A Temple of Black Possibility [Allensworth Pts. 1, 2, and 3]* (2022). Commissioned by Langson IMCA for *Dissolve*, these works are on exhibit for the first time. This program includes a screening of the short film which shows Hinkle exploring the abandoned town and now historic site in preparation for making her artworks for *Dissolve*.

This in-person program is free and open to all. Advance registration is kindly requested. Please email imca@uci.edu with questions or requests for accommodations.

Register



In Remembrance: Jack Brogan

Langson IMCA mourns the passing of Jack Brogan (1930 – 2022)—renowned conservator, fabricator, collaborator, and integral contributor to the art scene in Southern California—who died on September 14. As LA artist Gordy Grundy wrote in remembrance, “His knowledge of new materials and his ‘can-do’ creativity became an inspiration and valued resource. Brogan held many hands. The artists may have seen the Light, but Brogan knew how to create the Space. The Tennessean did not coin the term ‘Finish Fetish,’ but everyone knew that Brogan was fetishistic about the perfection of the finish... Brogan was a lone individual who became an institution. He was the magician who never divulged a secret. Over the last decade, many an artist and curator have wrung their hands, fearing a future without Jack, debating the many issues of succession, process and material. Brogan was an original. There has been no heir apparent. There is no successor (artillerymag.com).”

Christopher Knight, art critic for the *Los Angeles Times*, declared Brogan “the godfather of a whole field. Today ... fabricators are a dime a dozen, but he is one in a million (brooklynrail.org).” Brogan worked with California art luminaries including Peter Alexander, Larry Bell, Robert Irwin, Craig Kauffman, Helen Pashgian, and De Wain Valentine. Works by Alexander, Pashgian, and Valentine are currently on view in Langson IMCA’s exhibitions *Echoes of Perception* and *Dissolve*.

Langson IMCA sends its condolences to Brogan’s widow, painter Edith Baumann, and to his extended family and friends.

Credits

Helen Forbes, *Furnace Creek Wash*, 1933, Oil on canvas, 24 x 30 in., UC Irvine Institute and Museum of California Art, Gift of The Irvine Museum

Caltha Vivian, *Morning Fog*, circa 1915, Oil on canvas, 21 x 15 in. The Buck Collection at UCI Institute and Museum of California Art

Peter Alexander, *Violet Block Wedge*, 1968, Polyester, 13 x 9 x 9 in. Lent from Filimonov Alexander Collection for Global Solutions, © The Estate of Peter Alexander

Eric Zammitt, *BLUSH/WAVE/HYBRID*, 2009, Laminated acrylic plastic, 72 x 72 in. The Buck Collection at UCI Institute and Museum of California Art

Phil Dike, *Combers (No. 4)*, 1977, Watercolor and graphite on wove paper, 22 x 30 in. The Buck Collection at UCI Institute and Museum of California Art

Ana Teresa Fernández. Courtesy of Ana Teresa Fernández

Abigail Lapin Dardashti. Courtesy of Abigail Lapin Dardashti

Alexis Smith, *Danger, Curves Ahead*, 1982, Mixed media, varied dimensions, The Buck Collection at UCI Institute and Museum of California Art, © August 2, 2018 Erin Watson, Studio Manager, Alexis Smith Studio

Meg Shevenock. Courtesy of Meg Shevenock

Chiwan Choi. Courtesy of Chiwan Choi.

Kenyatta A.C. Hinkle. Courtesy of KACH Studios

Bridget R. Cooks. Photo by Daniel Ramos

Jack Brogan. Source: brooklynrail.org

Jack Brogan and Robert Irwin, 1977. Jack Brogan papers, 1968-2016. Archives of American Art, Smithsonian Institution.

Jack and Shanaz Langson Institute and Museum of California Art
University of California, Irvine
Irvine, CA 92697-1010

949-476-0003 imca.uci.edu

Interim Museum Location: 18881 Von Karman Ave, Irvine 92612

Interim Museum Hours: Tuesday – Saturday | 10 am – 4 pm

Office Hours: Tuesday – Saturday | 8:30 am – 5 pm



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Langson IMCA's ongoing collections research continues to provide new information, which will result in updates, revisions, and enhancements to object records. At the time of publication image credits are reviewed by Langson IMCA's curatorial staff and reflect the most current information the museum has in its database but may be incomplete.

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